

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Faculty Artists Series

PROGRAM IV

SATURDAY, MARCH 19, 1988

8:00 PM

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WALTER HALL

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PROGRAM

Sonata in B flat Major, K. 292

WOLFGANG AMADEUS MOZART

(1756-1791)

Allegro

Andante

Allegro

David Hetherington, cello;

David McGill, bassoon

Romanzen Suite, Op. 127 (1967)

DMITRI SHOSTAKOVICH

(1906-1975)

1. Lied der Ophelia

2. Gamajun, der Prophetenvogel

Text by Alexander Blok

3. Wir waren zusammen

4. Die Stadt schläft

5. Sturm

6. Geheimnisvolle Zeichen

7. Musik

Lois McDonall, soprano; Lorand Fenyves, violin;

David Hetherington, cello;

Patricia Parr, piano

***** INTERMISSION *****

Fantasie in F minor, D. 940

FRANZ SCHUBERT

(1797-1828)

Patricia Parr & William Aide,

Piano Four Hands

Sonata

FRANCIS POULENC

(1899-1963)

Allegro: Très rythmé

Romance: Andante très doux

Finale: Très animé

Joaquin Valdepeñas, clarinet;

David McGill, bassoon

Suite from "L'Histoire du Soldat"

IGOR STRAVINSKY

(1882-1971)

The Soldier's March

The Soldier's Violin

A Little Concert

Tango - Waltz - Ragtime

The Devil's Dance

Joaquin Valdepeñas, clarinet;

Victor Danchenko, violin;

Patricia Parr, piano

TONIGHT'S ARTISTS

WILLIAM AIDE is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian and Arthur Fiedler. His recording of the 24 Chopin Etudes (MV 1017) was released this past June to favourable reviews.

Recognized as one of the Soviet Union's leading violinists, **VICTOR DANCHENKO** is a former student of the late David Oistrakh. He has won many awards, and is well known for his recordings on the Melodia label. While residing in the Soviet Union, he performed in over one hundred and fifty cities, as well as across Europe and in the United States. Mr. Danchenko currently lives in Toronto, from where he maintains his performing career. He is a highly respected instructor, and is a teaching member of both the Faculty of Music, University of Toronto and the Royal Conservatory of Music. In addition, he teaches at the prestigious Meadowmount summer school in the United States.

LORAND FENYVES, Professor Emeritus of the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. He came to Canada in 1965 and has been associated with Les Jeunesses Musicales and the National Youth Orchestra. Recent concert tours have taken him to Europe and Japan where, in addition to masterclasses, he has performed with orchestras and in recitals. His latest album on the Faculty of Music's own Arbor Discs label, with pianist Patricia Parr, features works by Bartók and Franck.

DAVID HETHERINGTON graduated from the Royal Conservatory of Music with the Gold Medal in 1967. He continued his studies at the University of Toronto, then travelled abroad to work with Claus Adam in New York, Andre Navarra in Italy, and Paul Tortelier in France. A member of The Toronto Symphony since 1970, Mr. Hetherington is a founding member of the ensemble Amici with Joaquin Valdepeñas and Patricia Parr. In addition, he teaches at the Royal Conservatory of Music and Faculty of Music, University of Toronto.

At the age of seventeen, **DAVID MCGILL** won the position of principal bassoon with the Tulsa Philharmonic. In 1981, after one season with that orchestra, he left to further his studies at the Curtis Institute of Music. He has captured top prizes at several competitions, and performed as soloist with the Oklahoma Symphony, Colorado Philharmonic, and The Toronto Symphony. During the fall of 1985, David McGill was awarded the position of principal bassoon with the Florida Orchestra. The week following his move to Tampa, he was offered the same position with The Toronto Symphony. David McGill also teaches chamber music and bassoon at the University of Toronto.

Following her graduation from the Opera Division, University of Toronto, **LOIS MCDONALL** travelled to Europe and obtained a contract in Flensburg, West Germany, where she remained for one year. At the end of that season, she was invited to join Sadler's Wells Opera (now the English National Opera) where she was, for some time, a principal soprano. While in England, she appeared with all of the major opera companies, and established herself in radio and on the concert platform, where she became noted as an exponent of the *bel canto* repertoire. She has made several recordings of rare operas for the BBC, including the only complete *Rienzi*, Liszt's one opera, *Don Sanche*, and Deliu's only opera, *Margot La Rouge*. For Opera Rara, she has made the only available recording of Donizetti's *Maria Padilla*. Miss McDonall has taken part in many special concerts, in particular, the world premiere performances of the works composed especially for her by Iain Hamilton.

Toronto-born **PATRICIA PARR** has had a brilliant career since her first recital at the age of six. Before she was ten, she had appeared as soloist with The Toronto Symphony, the Rochester Civic Orchestra, and the New York Philharmonic in Carnegie Hall, earning the distinction of being the youngest artist ever to play with these orchestras. Miss Parr's outstanding abilities as a chamber musician are widely known, and she performs regularly with her colleagues at the Faculty of Music. In December of 1987, she travelled to Australia, where she performed with violinist Charmian Gadd in Sydney and Canberra.

A native of Mexico, **JOAQUIN VALDEPEÑAS** studied at Yale University and, upon his graduation in 1980, joined The Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. He is in increasing demand as a recitalist and as a soloist with orchestras in Canada and the United States. At the recent Mostly Mozart Festival in New York,

Mr. Valdepeñas performed in a program which included Pinchas Zukerman, Midori, and Yefim Bronfman. His recording **Presenting Joaquin Valdepeñas** (MV 1016), with pianist Patricia Parr, was nominated for a 1987 JUNO Award.

PROGRAM NOTES

Sonata in B flat Major, K. 292 for bassoon and cello (c. 1775)

WOLFGANG AMADEUS MOZART

This work was written around the time that Mozart was in Munich producing his new opera *La Finta Giardiniera*. It was in Munich that he met Freiherr Thaddaus von Dürnitz, an amateur bassoonist and local patron of the arts, who commissioned the three movement duo. The exposition of the first movement utilizes rhythm, variation, local contrast, sequence and silence to give the triadic theme maximum interest. Throughout the movement, the range of the bassoon is exploited and interest is maintained through the juxtaposition of jagged and lyrical material. The slow movement is a study in writing for two instruments with almost identical timbre. The final movement is a rondo with the different ideas in the recurring melody being developed in the middle sections. Given the limitations inherent in such a duo - colour, range - Mozart's sonata is a successful attempt at a new combination of instruments and a fine model of two-part writing, producing a complete harmonic impression at all times.

Romanzen Suite, Op. 127 (1967)

DMITRI SHOSTAKOVICH

Since the mid-1930's, after having often been criticized for being "too modern", Shostakovich had learned to write in a style that won Soviet approval, while still managing to subtly include many of his progressive musical ideas. These seven romances were based on poems by the symbolist Russian poet Alexander Blok (1880-1921) and written to commemorate the fiftieth anniversary of the Bolshevik Revolution. All instruments and voice are not brought together until the seventh song. In the first six songs, the voice is accompanied as follows:

1. cello; 2. piano; 3. violin; 4. cello and piano; 5. violin and piano; 6. violin and cello

Fantasie in F minor, D. 940 (1828)

FRANZ SCHUBERT

Composed between January and April of 1828, the *Fantasie* was premiered, in a private performance for Schubert's friend Edward

von Bauernfeld, by Schubert and Franz Lachner on May 9th. It is in four contrasting sections, ending in a monumental fugato, the countersubject of which is derived from the opening theme of the piece. It is a work of great tension and darkness which belies standard analytical techniques to elucidate its meaning, and it stands as one of Schubert's greatest piano works. Dedicated to Countess Carolina Esterhazy, it was printed posthumously in 1829 by the Viennese publisher Diabelli.

Sonata for clarinet and bassoon

FRANCIS POULENC

As part of "les six", the six French composers who formed a bond under the leadership of Erik Satie around 1916, Poulenc was writing in almost direct opposition to the compositional style of Claude Debussy. He was more interested in returning to classical clarity and simplicity and this comes out in his remarkable gift for writing melody. Though known more for his theatre works, cantatas and song cycles, Poulenc's instrumental chamber music illustrates his twentieth-century response to the classical era. The **Sonata for clarinet and bassoon** is based on the descending major scale as introduced in the clarinet part at the beginning of the first and second movements, and the major-minor dichotomy developed in the third movement. By using mixed metres and innovative phrasing, Poulenc puts his own mark on a piece that is firmly rooted in the tradition of the classical era.

Suite from L'Histoire du Soldat (1918)

IGOR STRAVINSKY

Originally scored for violin, double bass, clarinet, bassoon, cornet, trombone and percussion, the **Soldier's Tale** was conceived by Charles Ranuz and Stravinsky as a sort of mobile miniature theatre which could be easily moved from one place to another. The plot - the story of the power struggle between soldier and devil - was taken from the collection of Russian tales by Afanazyer. Stravinsky dedicated his arrangement for clarinet, violin and piano to Werner Reinhart, a Wintertur industrialist and patron of the arts who financed the first performances. Reinhart was a talented amateur clarinetist for whom Stravinsky also wrote the **Three Pieces** for clarinet solo. The suite concentrates on the set pieces of **L'Histoire du Soldat**, leaving out the Great Choral and the final Triumphal March of the devil, as well as material from earlier parts of the piece. In essence, this is the story of the relationship of soldier and devil - violin and clarinet - without the surrounding details of the story and the suite holds up very well on its own.

Notes by **LAWRENCE BECKWITH**

ROMANZEN SUITE, OP. 127

1. SONG OF OPHELIA

When you said good-bye to your lovely maid.
Friend, you gave the oath to love me
And to keep your promise when going to the unpleasant country.
There, behind the happy Denmark, its shores are dim in the fog...
And a chatty angry wave is washing the tears off the cliff.
The dear warrior will not return, all dressed in silver,
Only his ribbon and black feather will make a sad move in the
grave.

2. THE PROPHEPIC BIRD

Over the peaceful endless waters made purple by the sunset,
The bird is preaching and singing, not able to lift its agitated
wings.
It forecasts the yoke of the Tartars, bloody executions, earth-
quakes,
Hunger and conflagration, the power of the wicked and Destruction
of the Righteous.
Embraced by premonition of horror, the beautiful face is
glorified by love.
But the lips congealed with blood are predicting the truth.

3. WE WERE TOGETHER

We were together, I remember, exciting was the night and the
violin sang.
In those days you were mine and you became more beautiful by
the hour
Through murmuring streams through the secret of a woman's smile,
A kiss was aiming to the lips and the sounds of a violin were
aiming at the heart.

4. THE CITY SLEEPS

The city sleeps, wrapped in darkness, the street lights hardly
glint ...
There, far away behind the Neva I see the reflecting splendor
of the dawn.
In this far mirroring of light is hidden the awakening of sad
days.

5. THE STORM

Oh, what a madness behind the windows, a cruel storm is howling
and whirling.

Clouds sweep; a rain pours and a wind mournfully cries.

A terrible night!

On such a night I pity the homeless and my compassion drives me
out into

The cold dampness to fight the darkness and the rain, to share
the fate

Of those who suffer ... Oh, the mad storm the window withering
away.

6. SECRET SIGNS

Secret signs light up on a dull and sleepy wall. Red and golden
poppies weigh

On me in my dream. I take refuge in depth of the night and don't
want to

Remember the hard miracles. At the dawn I see pleasant visions
in the

Reflection of the glaring skies, I escape into the moments of the
past,

Closing with fear my eyes over the pages of an old book on which
I see

Golden Braid of a maiden. Over me the sky is already low, a heavy
dream weighs on my chest.

My end is near, and war and conflagration are ahead of me.

7. THE MUSIC

At night when all the worries sleep and the city disappears in
darkness,

Oh, how much music is with God and what sounds are on earth.

What does storm mean in life when your roses bloom and gleam
for me.

What are human tears when there is the beauty of a sunset.

Accept oh Sovereign (Holy Mother) of the universe, through
blood and suffering, and graves the foamy goblet of the
last passion from your unworthy slave.

UPCOMING EVENTS

- MARCH 20** **U OF T CONCERT BAND**
Stephen Chenette & Wayne Jeffrey, conductors
Music with a Latin Flavour: Polgar's Two
Symphonic Dances with Norman Engel, trumpet
and works by Villa Lobos, Husa, Grainger and
Gregson
MacMillan Theatre 3:00 pm \$3 G.A.
- MARCH 20** **U OF T CHAMBER STRINGS**
David Zafer, conductor
Works by Haydn, Mozart and Bartók
Walter Hall 8:00 pm
- MARCH 22** **U OF T CONTEMPORARY MUSIC ENSEMBLE**
Robin Engelman, conductor
Works by Chan, Crumb, Sessions and Milhaud
Music Gallery 8:00 pm \$3 G.A.
1087 Queen Street West
- MARCH 23** **FACULTY OF MUSIC WOMEN'S CHORUS**
Michael Coghlan, conductor
Works by Verdi, Coghlan, Cole Porter,
Rodgers & Hart and Joplin
Walter Hall 8:00 pm \$3 G.A.
- MARCH 24** **THURSDAY NOON SERIES**
Recital
Program featuring student chamber ensembles
Walter Hall 12:10 pm FREE
- MARCH 25** **U OF T GUITAR ENSEMBLE**
Eli Kassner, director;
Timothy Phelan, conductor
Romantic, impressionist and modern masterpieces
Walter Hall 8:00 pm \$3 G.A.
- MARCH 26** **U OF T JAZZ ENSEMBLE**
Phil Nimmons, director
An evening of big band sounds
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors

- MARCH 27** **U OF T WIND SYMPHONY**
Melvin Berman, conductor
 Marcello's Concerto for Oboe with **Lawrence Charge**,
 and works by **Bernstein**, **Ravel** and **Rimsky-Korsakov**
 MacMillan Theatre 3:00 pm \$3 G.A.
- MARCH 28** **UNIVERSITY SINGERS**
Lee Willingham, conductor
 Pergolesi's Magnificat and songs by **Brahms**, **Finzi**
 and **Bissell**
 Walter Hall 8:00 pm \$3 G.A.
- MARCH 30** **U OF T EARLY MUSIC ENSEMBLE**
 Musica Transalpina: English and Italian music
 from the late Renaissance -- works by **Gibbons**,
Morley, **Frescobaldi** and **Monteverdi**
 Walter Hall 8:00 pm \$3 G.A.
- MARCH 31** **THURSDAY NOON SERIES**
 Recital
 Program featuring student chamber ensembles
 Walter Hall 12:10 pm FREE
- APRIL 7** **THURSDAY NOON SERIES**
 Recital
 Program featuring student chamber ensembles
 Walter Hall 12:10 pm FREE
- APRIL 9** **U OF T SYMPHONY ORCHESTRA**
Michel Tabachnik, conductor; **Laura & Linda**
Ippolito, pianos; **Barry Shiffman**, violin
Bartók: Concerto for Orchestra
Poulenc: Concerto for Two Pianos in D minor
Tchaikovsky: Violin Concert in D Major, Op. 35
 MacMillan Theatre 8:00 pm
 \$8/\$5 students, seniors
- MAY 4, 6 & 7** **OPERA EXCERPTS**
 The Opera Division presents fully staged and
 costumed scenes from the operatic repertoire
 MacMillan Theatre 8:00 pm
 \$5/\$3 students, seniors

